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THE SAVIOUR OF THE WORLD

VOL. IV

THE BREAD OF LIFE

*See
Press Index in vol V*

By

Charlotte M. Mason

With Twelve Illustrations from Old Masters

Fcap. 8vo. Price ²3s. 6d. net

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DRYDEN HOUSE, GERRARD STREET, W.

XLI

At sunset

As Christ and His twelve step from the boat, show
 they
 Large, luminous, impressive 'gainst sombre skies,
 As men in sunset glow take values on
 And, monumental, stand. The heavens glowed,
 Gennesaret shewed, a sea incarnadined,—
 Half heaven was red—as though some wounded
 god
 (Hap, victim of Diana's certain aim)
 Lay bleeding through the years till crimson flood
 Spread wide as vault of heaven and reddened
 earth:—

Lo, here, a sign: did any save Messias
 Perceive ensanguined sign of Christ, His blood,
 Shed since the foundation of the world and now,
 For the cleansing of the nations? With heavy
 sigh,
 Outworn with weight of their infidelity,
 He spake: "At even when the sky is red,
 Fair weather, say ye, we shall have; at morn,
 Ye see a red and low'ring sky; foul days,

SOME OPINIONS OF THE PRESS

ON

"THE SAVIOUR OF THE WORLD"

VOL. III. THE KINGDOM OF HEAVEN

Beautiful thoughts beautifully expressed in verse . . . this third, "The Kingdom of Heaven," carries on the Gospel story, in that graceful and reverent diction with which she clothes it, down to the "Return of the Twelve" and "The Desert Place."—*School Guardian*.

Miss Mason's remarkable book of verse is full of high and devout exaltation, which prevents her work from ever becoming trivial or trite. Her work continues as she has begun; the illustrations are the best that can be thought of for such a book. Dignity, simplicity, and reverence are qualities of her writing, apparent on every page.—*Birmingham Post*.

. . . Where Miss Mason leaves the actual Scriptures for comments and thoughts of her own, she is distinctly illuminating. Not least interesting is the series on the Cross, and again a series on the mission of the Apostles; while the description of the man who "knows," the "Kingdom" (p. xi) will be a delight to any mystic.—*Tablet*.

. . . The book before us deals with the "Kingdom of Heaven," and in rhythm, which is both reverent and graceful. . . . Some tasteful illustrations, taken for the most part from famous pictures, add additional charm to a book which is in every way pleasing. . . .—*Catholic Times*.

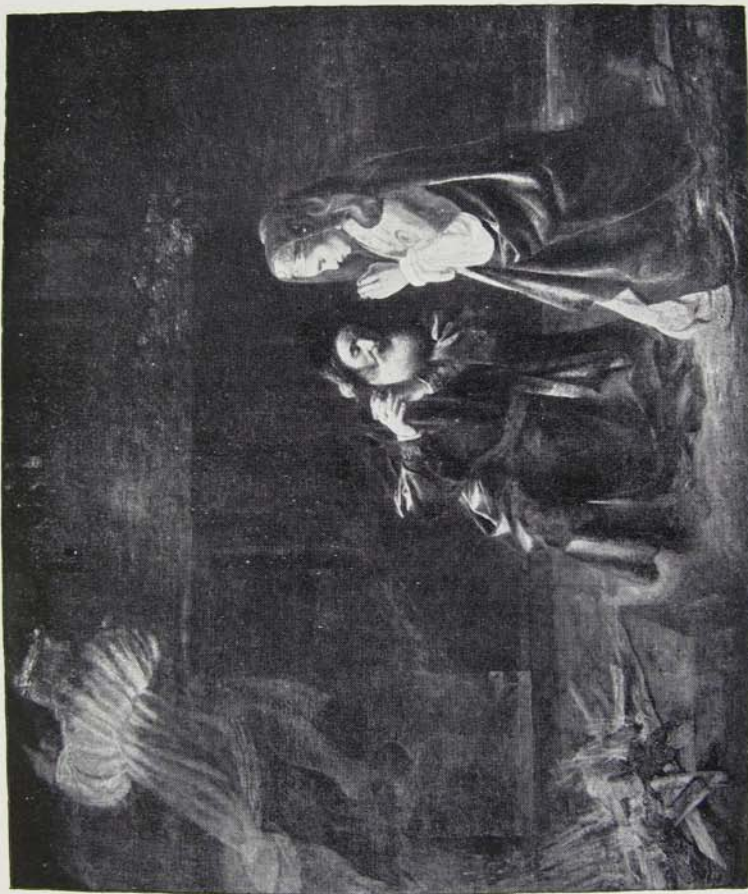
. . . Such a presentation of familiar facts and truths will be welcomed by many, for the author is inspired by the utmost reverence. As befits the subject, her poetry is eloquent in its simplicity, and is equally pleasing whether she employs blank verse or rhyme. The high expectations formed from "The Holy Infancy" and "His Dominion" are being abundantly fulfilled. A number of half-tone reproductions of famous paintings based on biblical incidents are included in the volume.—*Nottingham Guardian*.

The earlier volume of Miss Mason's exhaustive story in verse of the life and acts of our Lord were favourably reviewed in these columns both for their reverent spirit and for their graceful versification. The present instalment deserves similar praise. The small circle who read poetry for its own sake will enjoy the perusal of the narrative of Christ's life as here presented.—*Dundee Advertiser*.

. . . In this she discourses upon "The Kingdom of Heaven," basing, as usual, upon the Bible story. Miss Mason has an agreeable turn for versification in several metres, and is a forcible thinker, by no means hostile to the Higher Criticism, though herself of irreproachable sincerity and earnest faith.—*Scotsman*.

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SPECIMEN ILLUSTRATION



Rembrandt

MANOAH'S SACRIFICE

"How shall we order the Child"

Photo Hanfstängl

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SOME OPINIONS OF THE PRESS
ON
"THE SAVIOUR OF THE WORLD"
VOL. I. THE HOLY INFANCY

This is a very pleasant volume. The authoress has been entirely successful in her aim. Her verse is simple and devoid of sought adornment, and the familiar story wrought into it is revealed in something of its original sweetness.—*Glasgow Herald*.

This book is a rendering, chiefly in blank verse, of our Lord's life as recorded in the Gospels. Its value, apart from the deep reverence and devoutness which characterise the book on every page, is that poetry catches the attention and intensifies the interest, which sometimes flags in reading the text . . . new presentation of familiar truths, expanded and developed, gives a fresh delight, awakens new convictions, and is a further stay to faith.—*School Guardian*.

The talented and devoted Anglican author of this work looks forward to the time when some poetic genius will arise and give to the world the greatest epic of all ages, the august story of the Messiah. . . . The medium of verse is specially dignified, being easily impersonal, condensed, reticent, and reverent. We congratulate Miss Mason on the considerable measure of success attending this first volume of the work to which she has put her hand. . . . Various other passages it would be pleasing to quote, did space permit, and especially those concerning the weariness, disappointment, and isolation in the wilderness, and again Nicodemus and the soul's new birth—passages in which high doctrine, faithfully understood, is expressed in worthy and musical language.—*Tablet*.

The author of this little book has tried to supply a real want by giving us a poetical version of the Gospel History. She has many of the qualities that fit her for the task—a deep reverence for her subject, and also a true poetic feeling.—*Commonwealth*.

The poetry is entirely that of the narrative itself in its unapproachable grandeur and simplicity. No attempt is made to add to it.—*Western Mail*.

The first volume of what promises to be a remarkable work. This first of the eight projected volumes bears the sub-title "The Holy Infancy," and opens with a paraphrase, in dignified blank verse, of the prologue of St. John's Gospel. . . . The poet-paraphrasist has performed her self-appointed task admirably, with reverence and discretion. . . . The interview with Nicodemus might well have been written by Browning himself.—*Lady*.

This is a singularly handsome volume, with beautiful illustrations. . . . To the author the composition of these poems, illustrative of the words and acts of Our Lord, must have been a labour of Love. . . . Everywhere her language breathes a spirit of deep devotion to the Saviour of mankind. The book is beautifully printed and illustrated.—*Catholic Times*.

A distinctly noteworthy contribution to contemporary devotional prosody. . . . We wish her well upon her toilsome but enviable journey.—*Liverpool Courier*.

"The Saviour of the World" has one special merit: it helps one to realise what the Incarnation means practically—that the first Advent of God the Son was a real identification of Himself with our mortal nature, not in appearance only.—*Guardian*.

SOME OPINIONS OF THE PRESS

ON

"THE SAVIOUR OF THE WORLD"

VOL. II. HIS DOMINION

Miss Charlotte Mason has now given us the second instalment of her elaborate work in verse on "The Saviour of the World." . . . Miss Mason renders into graceful and original verse part of the story of Christ as found in the Gospels. She seeks to cover each incident in His career, and each notable saying to which He gave utterance, in a single poem, the series to form a complete story. Her obvious sincerity and the high aim which is everywhere apparent make her pleasing verses singularly attractive. She is reverent throughout and always dignified. The volume is illustrated with a number of apposite pictures.—*Dundee Advertiser*.

The volume is in every way a worthy successor of the first. Miss Mason has much of the subtle skill of Browning, and her effusions breathe everywhere a spirit of deep devotion to "The Saviour of Mankind."—*Catholic Times*.

Miss Mason's gracefully versified tractate in Christian theology—for that is what the poem is—should be read without weariness by the devout. . . . On its literary side the book will readily evoke the admiration and sympathy of readers who like to have familiar lessons of Christianity refreshed by good workmanship in metrical art.—*Scotsman*.

The first volume met with a very cordial reception, and now the talented authoress gives her second volume to the world. . . . The authoress employs the choicest language, and shows great skill in versification. The whole work, in fact, aims at giving the whole of the Gospel story in verse—not a small task, by any means, but one for which Miss Mason seems to be specially endowed.—*Western Mail*.

Miss Mason here continues what she modestly describes as a "paraphrase in verse" of the Gospel story. As the writer aptly remarks, such a theme as this, in its sacred utterances and

dramatic situations, finds a better medium of presentation in poetry than in prose. The first stage or act of the inspired narrative, "The Holy Infancy," being completed, Miss Mason passes on to the Ministry of Our Lord at its commencement and first teaching (Sermon on the Mount and earlier parables), and first miracles. . . . The sequence of the work is marked no less by the skill of the author than by the reverent spirit in which it is composed. Echoes of George Herbert and of Isaac Williams are to be caught here and there in the various pieces, as, *e.g.*, where paraphrasing a passage in the Sermon on the Mount, Miss Mason writes :—

"Nay, keep thy soul a garden of the Lord,
Where I may walk at eve,
Nor e'er perceive
The heavy odour of an unchaste thought."

It would be difficult to express better the "atmosphere" of the new Paradise "regained" by Christ in place of that which was lost.—*Bookseller*.

The same careful, reverent handling of holy things characterises this new volume, which, like the former, is a paraphrase, in blank verse chiefly, of the Gospel narrative.—*Guardian*.

The handsomely presented volume is enriched with eight reproductions of old masters, and deserves to meet with wide popularity.—*Yorkshire Observer*.

The present volume, the second of the series, bears the subtitle "His Dominion," and shows us Christ as "Lord of all." It is a difficult theme to handle effectively, and Miss Mason must be congratulated on her treatment of it. Her work—mostly in blank verse, but here and there in rhymed stanzas—never gives one the feeling that the incident she has chosen for her subject is belittled, her poems being simple and reverent throughout, and frequently marked by the possession of considerable beauty.—*Birmingham Post*.

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